CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 12, No. 2 | TORONTO, JANUARY 8, 1947 | $2.00 Per Annum

Consider Lowering Juve Limit

'Variety Girl' Pic Negged At Para

Paramount stars, studio officials and members of the company of "Variety Girl" saw rushes of the now-completed film's finale in which the greatest galaxy of stars ever assembled for a single scene participated. The sequence was made

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SMPE Improves Proj'n Standards

Eighteen new equipment standards for the motion picture industry, designed not only for improvement of operations in this country but also to aid the expanding foreign markets, have been developed by seven subcommittees of the Society of

(Continued on Page 3)

IODE Resolution Studied By Ontario Officials

There is a possibility that the recent resolution of the Imperial Order Daughters of the Empire, asking lowering in Ontario from 16 to 14 of the age limit at which children may attend movies in the evening unaccompanied by an adult, may get serious consideration. Discussions have been going on between the Honorable L. M. Frost, Provincial treasurer and senior officer of the Motion Picture Censorship and Theatre Inspection branch, and O. J. Silverthorne, its chairman.

Lowering of the age limit would effect about 40,000 juveniles.

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Charlie Krupp Quits Fox

Charlie Krupp, for many years a veteran member of 20th Century-Fox' Winnipeg sales staff, has resigned and is leaving the industry.

Bob Cringan, booker-salesman in the Vancouver branch, has been transferred to Winnipeg to succeed Krupp.

In Vancouver Kenneth McHale was promoted from the booking department to the position of junior salesman.

Krupp, a well-known figure in western sports, is very popular in the trade and his leaving it for another field will occasion much regret.

Sears Sees UA's Product As Tops

United Artists will have the outstanding motion pictures of the film industry during 1947, Gradwell L. Sears, the company's general manager, stated recently. "Compare our inventory with that of anyone else in the industry and you will find that

(Continued on Page 2)

'The Persian Cat'

Warners has bought the John Larkin-Jerry Horwin melodrama, "The Persian Cat," as a starring vehicle for Humphrey Bogart and Lauren Bacall.

Good Time Had by All

One of the many gay scenes at the Chistmas Party of the Famous Players Managers Association, in which most Toronto units participated. It was held at the Runnymede.

B. C. Salamis Report Criticises Rentals

Canadian film rentals have increased disproportionately, according to the report on film ceiling prices and theatre operating costs submitted to the Quebec Allied Theatrical Industries by B. C. Salamis, representative of that association on the long-inactive advisory council to the WPTB.

In the three years before 1945 rentals have increased by 25.6 percent, whereas boxoffice receipts have gone up only by 19.3 percent, he pointed out. Even if it was assumed that film rentals should increase in the same ratio as boxoffice receipts, states Salamis, then the distributing companies, governed by the 19.3

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Faylen Reoptioned

Paramount has reoptioned Frank Faylen, who has had 26 featured roles in three years.

NFB's Current Short Is Titled 'Ski Skills'

Current Canada Carries On release of the National Film Board is "Ski Skills" and as the name implies concerns skiing activities from the time the bus is boarded to the return.

Pierre Jalbert of Quebec City and other experts display their skill and technique in the film, with many of the highlights of the short being supplied by the dubs whose ineptness is also shown.

Abrahams To Direct

Derwin Abrahams will direct Columbia's next Durango Kid film.

Stars Of 'Violence'

Nancy Coleman and Michael O'Shea star in Monogram's "Violence."

Upjohn to Odeon

Guy Upjohn will leave the head office booking department of Famous Players in January to join the head office booking department of Odeon Theatres of Canada. His appointment to the Odeon post was announced by Harvey Hunt, head booker and buyer for that circuit.

'Variety Girl' Pic Negged At Para

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on Sunday with the operation kept a secret. Sunday was the only day all players could be assembled and the finale was shot with the entire company putting in a full day's work. Fifty players, most of them stars, appeared in the scene. There also were 150 extras, 40 standins and hairdressers, wardrobe girls and makeup experts.

Three cameras simultaneously photographed the scene. The commisary was opened and the studio played host to the entire company for luncheon. The players, many of whom starred in songs, dances and skits in this musical comedy, were garbed in carnival and circus costumes.

Included in the finale were oriental dancing girls, aerialists, bareback riders, Roman riders, cowgirls, Indians, clowns, gymnasts, wild animal trainers, sharpshooters, peanut vendors, fan dancers, strong men and all the other colorful personnel which makes up the big top.

Those participating were Bing Crosby, Bob Hope, Alan Ladd, Gary Cooper, Dorothy Lamour, Veronica Lake, Lizabeth Scott, William Holden, Sterling Hayden, William Bendix, Joan Caulfield, Sonny Tufts, Barry Fitzgerald, Howard DaSilva, John Lund, Macdonald Carey, William Demarest, Burt Lancaster, Gail Russell, Arleen Whelan, Virginia Field, Johnny Coy, Billy DeWolfe, Patric Knowles, Mona Freeman, Wanda Hendrix, Cecil Kellaway, Roger Dann, Mikhail Rasumny, Richard Webb, Stanley Clements, Frank Faylen, Nanette Parks, Andra Verne, Patricia White, June Harris, Lucille Barkley, Roberta Jonay, Rae Patterson, Sally Rawlinson, Catherine Craig, Dorothy Barrett, Marilyn Gray, Mavis Murray, Renee Randall, Janet Thomas and George Reeves. Mary Hatcher, Olga San Juan and Deforest Kelley, who play the story leads in this picture of life in Hollywood, also had prominent parts in the scene. George Marshall directed and Daniel Dare produced.

Para Film Retitled

Paramount's "The Big Haircut" will be released under the title of "Wild Harvest."

BC Theatre Closes

The Board of Trade of Port Moody, BC, recently decided to close the theatre in that community because of dwindling patronage. A financial success at the start, the theatre was operated on a membership basis, with patrons paying a dollar a month for weekly admission.

Loew's Annual Christmas Party

Shown above are two photographs taken at the recent annual Christmas party of the combined staffs of Loew's Yonge Street and Uptown Theatres.

The top photo shows a partial view of the gay crowd during a happy sing-song and in the bottom picture William Taylor, projectionist at the Yonge Street Theatre for 31 years, is shown being presented with a 30-year memento pin by William P. Covert, business manager of the IATSE, while Charles E. Kurtzman, Loew's division manager, looks on.

Arrowhead Breaks With Warner Bros.

Warner Brothers and Arrowhead Productions Incorporated in a recent joint statement announced the amicable dissolution of their contract. Organized in September, 1944, by Mervyn LeRoy, Arrowhead moved into its Warner Brothers studio offices at that time, but earlier commitments with other companies for "The Robe" and other pictures compelled the new unit to postpone production activity at Warners.

Continued delay of LeRoy's outside commitments, particularly "The Robe," led him to suggest termination of the agreement because Arrowhead could not become operative for some time to come.

Chinese Girl Cast In Powell Film

Gloria Chinn, young Detroit girl and bride of Benson Fong, Chinese film and radio actor, was signed for an important supporting role to Dick Powell in "Assigned to Treasury," forthcoming Sidney Buchan production for Columbia. A newcomer to the screen, Miss Chinn will be known professionally as Maylia. In "Assigned to Treasury," she has the part of Shu Pan, adolescent Chinese girl. The screenplay of "Assigned to Treasury," based on factual data gathered from the files of the Treasury Department's Narcotics Bureau, was written by associate producer Jay Richard Kennedy. Robert Stevenson has been borrowed from David O. Selznick to direct.

Sears Sees UA's Product As Tops

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our pictures for the next year cannot be matched for stars and quality by any two film companies."

Sears, mentioning as examples "Carnegie Hall" and "Arch of Triumph," observed, "'Carnegie Hall' has more talent than any motion picture ever made in the history of the film industry. 'Arch of Triumph' will be one of the greatest pictures ever to reach the screen. It is quite likely that we will roadshow both of these productions. I expect the business for each will be in excess of $10,000,000.

"United Artists today has a backlog of top motion pictures whose combined values reaches a total in excess of $25,000,000. These pictures will be released to American theatres at the rate of two every five weeks during 1947," Sears stated, adding that 15 of these pictures, including the two previously mentioned, would be delivered to the home office in New York by March 15th.

Commenting on the recent withdrawal of David O. Selznick from United Artists, he said, "Neither the board of directors nor the stockholders has instructed the management, which I represent, to conduct negotiations of any sort with David O. Selznick. As far as United Artists is concerned there is only one question pertaining to the Selznick situation: Did Selznick breach his contract or did he not? That is a question that will have to be answered by counsel. In the meantime we are not distributing 'Duel in the Sun'."

New Theatre Open

The Normandie Theatre in St. Laurent, Quebec, operated by United Amusement Company and Leo Choquette, recently opened with a policy of alternate French and English motion pictures. Seating capacity is 650.

RCMP Cpl Addresses Odeon Movie Club

Members of the Odeon Movie Club for Youthful Canadians, at a recent Saturday morning meeting at the Odeon Theatre in Kingston, Ontario, listened to a talk by Corporal Howard Ade of the Royal Canadian Mounted Police, Ottawa.

The address was arranged as part of the current RCMP program, which seeks to convince youngsters that the policeman is their friend and protector, and is one of a series of such talks to the Movie Club all across Canada.

SMPE Improves Proj'n Standards

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Motion Picture Engineers, it was disclosed by Don E. Hyndman, who concluded his term as president of the Society on December 31 and will be succeeded by Loren L. Ryder. Longer life for release prints and quieter operation in theatre booths are among improvements achieved by the new technical developments.

Included in the list, which has been forwarded to the American Standards Association with recommendation that they be submitted to the International Organization for Standardization for acceptance as world standards, are the following:

16 mm. silent motion picture film; camera aperture.

16 mm. silent motion picture film; projector.

16 mm. sound motion picture film; camera aperture.

16 mm. sound motion picture film; projector aperture.

8 mm. silent motion picture film; camera aperture.

8 mm. silent motion picture film; projector aperture.

American recommended practice for motion picture film sensitometry.

American recommended practice for motion picture film photographic density.

Cutting and perforating negative raw stock for 35 mm. motion picture film.

35 mm. motion picture film; projection reels.

16 mm. motion picture films; projection reels.

8 mm. silent motion picture films; projection reels.

American recommended practice for 166 mm. sound motion picture film; film splices—negative and positive.

American recommended practice for 16 mm. sound motion picture film; film splices—negative and positive.

16 mm. motion picture film; projector sprockets.

8 mm. motion picture film; 8-tooth projector sprockets.

American recommended practice for motion picture engineering nomenclature.

35 mm. motion picture film; 16-tooth projector sprockets.

The new standards are in addition to 26 already forwarded by the SMPE this year to the ASA. The new cutting and perforating standard is a joint project of the SMPE and the Research Council of the Academy of Motion Picture Arts and Sciences. An interesting study also is under way on printing of color motion pictures.

B. C. Salamis Report Criticises Rentals

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percent figure, should have received $17,076,487 in 1945 instead of the higher figure of $17,976,467, a difference of approximately $900,000 since the beginning of price controls.

The 32.41 cents on every dollar taken in at the boxoffice that the Canadian exhibitor is paying for his films is far higher than the combined total ratio in the whole of the United States, which is around 30 percent, the report contends. Since most expenses are constant and cannot be reduced, profit in theatre operation will fall dangerously if film costs increase and attendance declines.

Referring to specials, the report suggests that such films should be sold according to the standard practices of the industry; according to producers, stars, monies expended, etc. The distributor should wait until new producers prove that they can make specials, instead of offering films to the exhibitor as such before they are even produced.

Since it takes very little money to put the French sound on the negative of the original Hollywood picture, says Salamis, such pictures should be rented at very little increase in cost over the regular print. He also opposes percentage playing of made-in-France features, which played flat before the war.

"The principle of percentage is wrong for the small theatre owner," he writes, "since he is therefore no longer the owner, but a partner. The distributor, according to the present clause in the standard exhibition contract, has the right to question your figures, examine your books, even take you to court, and assume dictatorial powers not inflicted on any other business—no retailer, no matter what his business, is obliged to share his receipts with the wholesaler, nor does he have to produce his books for examination. Why should a distributor ask only participation in the profits of the very small percentage of his yearly product and not be obliged similarly to pay back to the exhibitors refunds for the many poor boxoffice picture for which a top price was paid?"

In a section headed "Price Controls and Conciliation Board" Salamis opines that, since amusement taxes are included in the cost of living index, the government should do all it can to keep prices at the level of the basic period without inflicting any hardships on the public or any business.

The WPTB was willing to allow theatres which needed help to raise admissions and exhibitors should take advantage of this if their theatres have been affected by shifting populations, closing of war plants and so on.

Failure to establish conciliation boards leaves no alternative but to go to the government with industry troubles. Lack of conciliation boards left no alternative and so controls should be continued as long as necessary.

"I am very much afraid that unless we form a central committee, representing all the groups in the industry, which will settle our home troubles without having to go to the government, we will be forced into the same trouble that presently exists in the United States," Salamis states.

The report was read and adopted by the Quebec Allied Theatrical Industries at its last meeting.

Theatre Transferred

Transfer has taken place of the Lyric Theatre in Kitchener, Ontario, from Rex Theatre Limited, Toronto, to Lyric Theatres Limited, for a reported $97,117.

Oshawa Firm Seeks Theatre Charter

A new firm, Oshawa Investors Limited, has applied for a charter to operate in the theatre field in Oshawa, Ontario. Capitalized at $40,000, the 400 shares allocated are in units of $100 each.

Officers of the company are K. V. Stratton and D. J. Ongley, barristers, Vera Vale, secretary, and Margaret Cheesman, all of Toronto, where the head office will be located.

CHARLIE KRUPP
Popular Winnipeg film figure, who resigned from the sales staff of Twentieth Century-Fox after many years of service.

Odeon Managers Win Contest Awards

Two Odeon theatre managers, R. E. "Bob" Maynard of the Savoy Theatre in Hamilton and Claude Hunter of the Odeon Theatre in Kingston, were recently awarded second and seventh places respectively in an International Showmanship Contest for exploitation work in connection with the showing of "Mom and Dad," a Hygienic Productions of America release.

The only two Canadians to place amongst some 863 entries representing over 15,000 theatres, they will each receive a substantial cash sum as their share of the prize money.

AFRICA SPEAKS
A world of wonders now brought to the screen . . . an awe-inspiring spectacle of strange people and their stranger customs!

AFRICA SPEAKS
Held over . . . both in Halifax and Edmonton!

AFRICA SPEAKS
The strangest romance ever filmed . . . A box office sensation

AFRICA SPEAKS
NOW BOOKING

ASTRAL FILMS
I. H. ALLEN
6 DUNDAS SQ. TORONTO

Canadian Film Weekly
Vol. 12, No. 2 January 8, 1947
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Address all communications—The Managing Editor, Canadian Film Weekly, 25 Dundas Square, Toronto, Canada.

Published by Film Publications of Canada, Ltd., 25 Dundas Square, Toronto, Ontario, Canada. Phone ADelaide 4317. Price 5 cents each or $2.00 per year. Entered as Second Class Matter.

Short Short Story

Variviews and After-Effects

To See Her Face

He stood at the gate smiling while the car that had brought him home turned. When the noise of it died out in the distance he walked straight up the path and entered the house.

In the hall he stood attentively still, his ears keyed to pick up the familiar sounds of a busy person. There was only quiet.

"Rose!" he called.

Uneasy at her absence, he moved to his chair by the open window and waited restlessly. Not an hour before he had phoned the good news and he was impatient to talk it over with her. He lost himself thinking about her and the exciting days to come.

He sat there for a long time, the will to rise benumbed by the realization that her absence was self-willed, that he might never see her again. The sharp instinct of his kind told him that. When he rose the dark despair that had ruled over him before her coming had returned.

The days went by without her slowly and cheerlessly, with no end to the constant wondering as to why there had been no explanation, no farewell.

It must be that the need for her well-hidden pity had ended with the news that his sight would return, the pity he hated and had always rejected. His loneliness before she came had been self-chosen, the product of pride. He had never returned to his own part of the country, isolating himself in this village near New York to keep the knowledge of his blindness from family and friends.

She had come in response to his ad for a housekeeper. To him, unhindered by confusing sight, her personality reached out rich and clear. In his mind their lives had become interwoven. Now he realized how little he really knew about her, how uninclined she had been to talk about herself.

What had kept her devoted to him through all the sightless years? She could have worked at a more valued task elsewhere, since her education was obviously above her servile position. Perhaps pity alone, since it appeared now that her feelings had never matched his.

She had written his letters home, keeping his secret out of them. Their life together had made the years more than bearable. Here was no crowded world. A blind man needs a sense of space; he must hear the birds and the crickets, share nature with them to keep the feel of life.

Old scenes came to mind. He would soon see again the squirrels drinking dew from the leafy cups and the gleam of the grass in the late afternoon. There was the lovely lacework of fallen leaves that enmeshed the hills in autumn. He would know again the simple, cheery, friendliness of his father's field hands, see their reverent faces as they lifted their lovely voices in song and in prayer.

But what could it all mean to him if he was never to hear her voice again?—the voice that had been his guide through the long night. He must find her. The thought gripped him hard. He wanted to tear the bandages from his eyes. He must find her.

The bustling of this new woman angered him, this alien who catered to his helplessness. He wanted to drive her out of this house that was still alive with the other one.

He must go to New York. Alone, as she had always encouraged him. She was somewhere in that raging tumult. He must find her, hold her close again, see her face.

Yes, see her face. The mental picture he had of her was becoming vague. He must see her face just once . . .

. . . . . .

Rose stood outside the mean place she called home and looked along the shabby street. How odd, she thought, that no single word spoken carelessly had revealed her. Would it have mattered to him? Perhaps she should have told him a long time ago. But the psychology of rejection had been too strong.

Her heart was heavy with the homecoming. "Home again," she said to herself. "I'm home again."

Home again—to Harlem.

* * *

(The above story, written by me, was first printed in The Crucible and was later reprinted in The Canadian Woman.)

"COURAGE, FRIEND!" George Bernard Shaw wrote, "We all loathe Christmas; but it comes only once a year and it's soon over." GBS's point of view is much less annoying if read after Christmas instead of before. Time and Yuletide wait for no man, sweeping all with it regardless of determination to go easy on the ubiquitous turkey and the endless flow. It's tough on a fellow supposed to take notes as he flitters through glitter.

I do remember Harrison Patte showing up at the PRC party with a chain linking his secretary to him. After a while he pulled out a screwdriver and freed her and himself. Company parties were smaller and quieter this year, being for the most part limited to staffs and a few guests, most of them bookers.

Odeon and Famous Players didn't invite the trade to mingle with their staffs, as they have in the past, but Columbia-Premier, Odeon and Twentieth Century Theatres entertained guests at separate affairs. That gave the staffs a chance to enjoy themselves without strangers cluttering up the atmosphere.

For those who had to work Christmas Eve while most of the citizenry was enjoying itself, it was just another night. But, after all, Santa Claus had to work on Christmas Eve too, didn't he?

* * *

LOU ROSENFELD OF COLUMBIA received the following wire in the usual telegraph typography, which I have altered here to provide easier reading:

"All previous invitations to the contrary, please be advised that you are definitely and positively not invited to the United Artists party this afternoon at five o'clock. Please be guided accordingly.

Douglas V. Rosen."

Of course Mr. Rosenfeld, who wasn't sure about coming, was present, for who could ignore such a reminder and so broad a hint?

* * *

ROLY YOUNG'S AMPLE and eye-pleasing romp, "Gone With the North Wind," added to the brightness of the festive season around here. Presented by the Civic Theatre Association in the Hart House of the University of Toronto as "A Christmas Pantomine-Extravaganza," it was about a boy named Diamond who is shown the sights by Jack Frost and North Wind.

Jack Frost is always frivolous and occasionally lecherous and North Wind is a somewhat angelic lady until she breaks into a grindless bump, a la Casino. Much of Roly's sprightly dialogue has the flavor of that emporium about it. What goes on is mainly Adult Entertainment and would be over Master Diamond's conk —unless he's a pretty hep youngster or almost a juvenile delinquent.

The town's best talent in many an art worked in the production by Roly—Hal Marquette, Poul Bai, Vincend Da Vita, Cosette Lee, the Canadian Mastersingers, Bettina Byers, Lillian Milne, Joe Jolley, the Madsen Dancers and others. Its several excellent production numbers and magnificent finale deserved full orchestral support instead of mere piano accompaniment.

* * *

YOU CAN ALWAYS HEAR a tough-luck tale from a fellow who knows one when he hears one. A current yarn, allegedly true, is about a man who intended entertaining his family at a Yuletide reunion in a downtown hotel. For months he, family and friends saved their liquor until they had 62 bottles. Then, just before the party, the host packed the whiskey and sent it to his hotel suite with an expressman. The expressman took it to the right number—but the wrong hotel. The man who answered the door phoned the police when he heard it was liquor. It was a dry party indeed.

According to the story, the liquor was returned when it was shown that it had been gathered by relatives, who got their contributions back. The host was fined for having the stuff in an illegal place.

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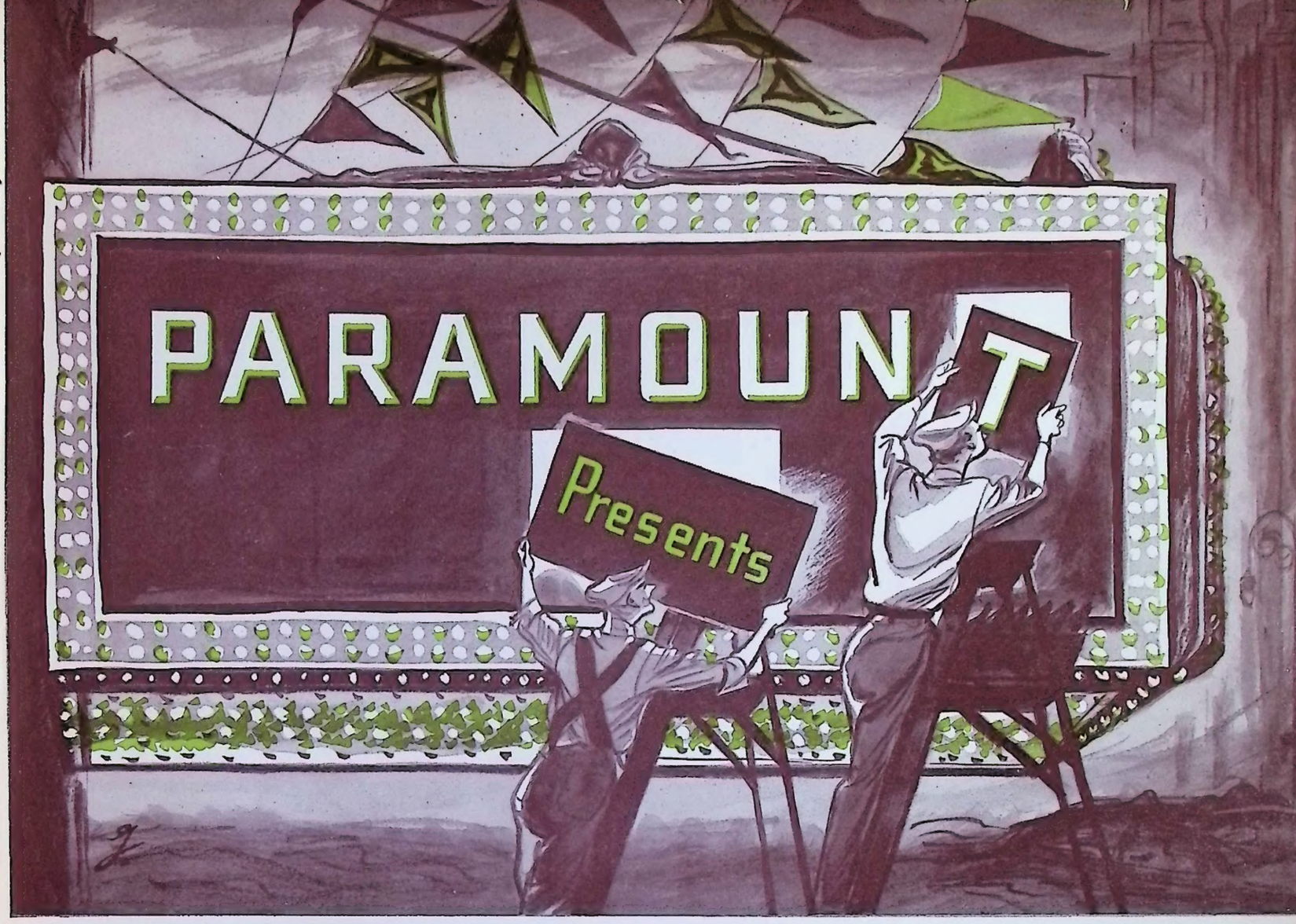


Get ready for great shows –

and lots of them!

You can make that "Paramount" permanent . . . because we've opened the flood-gates of a reservoir of brilliant product, with enough fine releases to keep first-run marquees dazzling with great names and titles every day for the next five months . . .

FOR DATES RIGHT NOW...

"TWO YEARS BEFORE THE MAST"

All engagements, from New York to San Francisco, have records lashed to "The Mast"! Variety reports it the industry's top-grossing hit!

starring

Alan Ladd · Brian Donlevy
William Bendix · Barry Fitzgerald

with ***HOWARD DA SILVA · ESTHER FERNANDEZ · ALBERT DEKKER***
LUIS VAN ROOTEN · DARRYL HICKMAN

Directed by JOHN FARROW

Produced by Seton I. Miller • Screen Play by Seton I. Miller and George Bruce • Based on the Novel by Richard Henry Dana, Jr.

FOR MERRY CHRISTMAS HIGHS...

Irving Berlin's "BLUE SKIES"

In Technicolor

32 Berlin songs—and Bing sings 16! Last chance to see Fred dance! First dates all-topping, all-terrific! All-time record-holder, Paramount, N. Y. C.!

starring

Bing Crosby
Fred Astaire
Joan Caulfield

with

BILLY DE WOLFE
OLGA SAN JUAN

Lyrics and Music by Irving Berlin

Directed by STUART HEISLER • Screen Play by Arthur Sheekman • Adaptation by Allen Scott

TO START THE NEW YEAR BRIGHT....

"Cross My Heart"

...in hope to die laughing!

Betty's first all-out comedy since "Here Come The Waves"! She sings 3 top-popularity songs in this story of a girl who can't tell the truth to save her life! A fast musical, a thrilling mystery, a howling comedy—all in one and all wonderful!

starring

Betty Hutton

and

Sonny Tufts

with

MICHAEL CHEKHOV
(Hit of "Spellbound")

RUTH DONNELLY
HOWARD FREEMAN
RHYS WILLIAMS

Directed by JOHN BERRY

Produced by Harry Tugend • Screen Play by Harry Tugend and Claude Binyon • Based on a Play by Louis Verneuil and Georges Berr

FOR THAT FINE JANUARY TIME....

Hal Wallis' Production

"The Perfect Marriage"

Esquire Magazine says: "Comes pretty close to being the perfect comedy!" And Life described its captivating 10-year honeymoon in a big full-color feature, read by 20 millions! When its romantic stars run around in triangles, it's all top box-office fun!

starring

Loretta Young and David Niven

with

EDDIE ALBERT
CHARLES RUGGLES
VIRGINIA FIELD
RITA JOHNSON
ZASU PITTS

Directed by LEWIS ALLEN • Screen Play by Leonard Spigelgass

FOR LINCOLN'S BIRTHDAY CROWDS...

"Ladies' Man"

Eddie's a rich oil king and how the gals go for him—and his million bucks! A Bracken musical that'll be good news to Eddie's 20,000,000 radio listeners! Good news too for Spike Jones' millions of juke-box fans as he slays their favorite numbers!

starring

Eddie Bracken
Cass Daley
Virginia Welles
and Spike Jones
and His City Slickers
with
JOHNNY COY
VIRGINIA FIELD

Produced by DANIEL DARE • Directed by WILLIAM D. RUSSELL • Screen Play by Edmund Beloin, Jack Rose and Lewis Meltzer

FOR WASHINGTON'S BIRTHDAY LINES...

"CALIFORNIA"

In Technicolor

In the big-money pattern of "Blue Skies" and "Two Years Before The Mast"! Important new treatment techniques to make it the ultimately great Picture-of-the-West you knew some day would be made! A huge cast of 5,500—in 27 panoramic settings!

starring

Ray Milland
Barbara Stanwyck
Barry Fitzgerald

with

GEORGE COULOURIS · ALBERT DEKKER
ANTHONY QUINN · FRANK FAYLEN

A **JOHN FARROW** Production

Directed by JOHN FARROW

Produced by Seton I. Miller • Screen Play by Frank Butler and Theodore Strauss

FOR EARLY MARCH DATES...

"EASY COME, EASY GO"

Sonny's crazy over Diana—and Barry's crazy over horses . . . the ones that come in last! Here's hilarious laughter, directed by the man who made "Two Years Before The Mast." With Barry actually delivering more laughs than in "Going My Way"!

starring

Barry Fitzgerald
Diana Lynn
Sonny Tufts

with

DICK FORAN · FRANK McHUGH
ALLEN JENKINS · JOHN LITEL
ARTHUR SHIELDS · FRANK FAYLEN

Produced by Kenneth MacGowan
Directed by JOHN FARROW

Screen Play by Francis Edward Faragoh, John McNulty and Anne Froelick • Based on sketches by John McNulty

FOR A RECORD-BLOOMING SPRING...

"Suddenly It's Spring"

A spring-feverish love-fest — when Fred meets Paulette, lovelier than she was in "Kitty" — and MacDonald Carey, in his first postwar role and gorgeous Arleen Whelan tangled in a marital quadrangle that's balmy with comedy and sunny with romance!

A
MITCHELL LEISEN
Production
starring
Paulette Goddard
and
Fred MacMurray
with
MACDONALD CAREY
ARLEEN WHELAN
Produced by CLAUDE BINYON
Directed by MITCHELL LEISEN

Screen Play by Claude Binyon and P. J. Wolfson • Original Story by P. J. Wolfson

FOR A GLORIOUS BOX OFFICE EASTER...

"My Favorite Brunette"

Here it is—gross-topping, hilarity-topping successor to "Beaucaire"! In fact, it's the funniest Hope picture—all the way back to "My Favorite Blonde"! As an international detective, Bob starts laughs heard 'round the world. And Dotty's the spy he loves to eye!

starring

Bob Hope

and

Dorothy Lamour

with

PETER LORRE

LON CHANEY, Jr.

Produced by DANIEL DARE

Directed by ELLIOTT NUGENT

Screen Play by Edmund Beloin and Jack Rose • A Paramount Release

FOR POST-EASTER PROFITS...

"The Imperfect Lady"

The season's most exciting star team! Ray Milland, winner of the Grand Prix International for the *world's* best performance, now in his first great love story in years! Plus Teresa Wright at her peak in what is bound to be the best year of her life. Together in a superstrong drama of a beauty who sullies her own honor that a man may live.

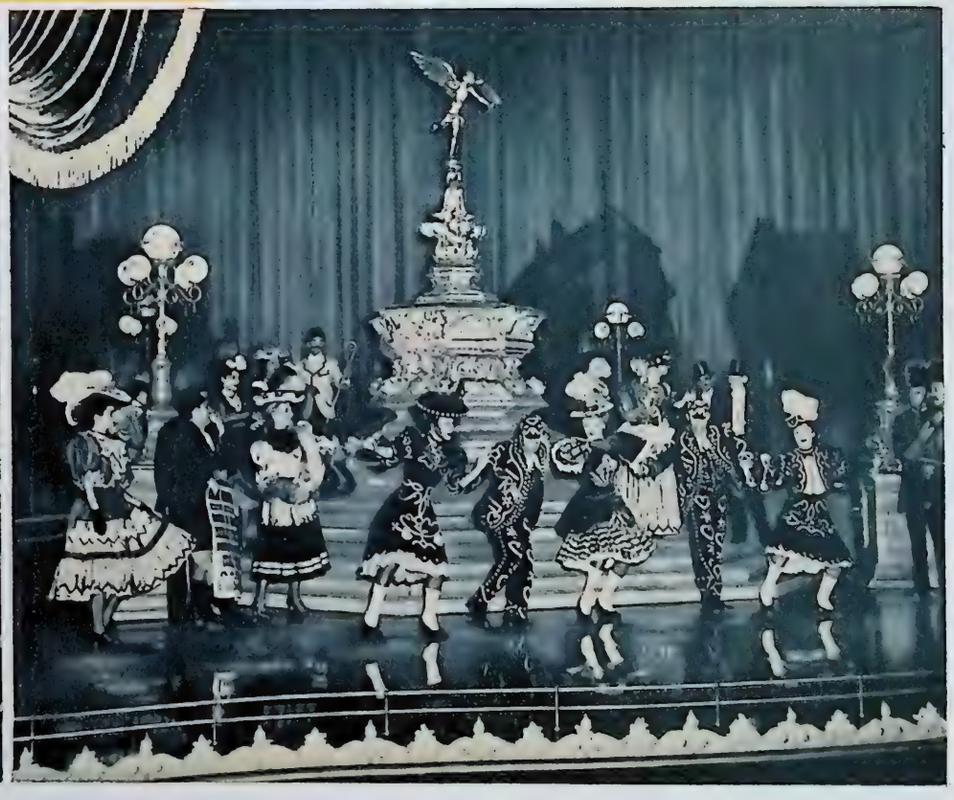
starring

Ray Milland and **Teresa Wright**

with

SIR CEDRIC HARDWICKE
VIRGINIA FIELD
REGINALD OWEN
ANTHONY QUINN
MELVILLE COOPER

Directed by LEWIS ALLEN



Produced by Karl Tunberg • Screen Play by Karl Tunberg

These 10 Great Attractions In The Next 4 Months

are eloquent evidence that there will be no quality or quantity letdown from Paramount's industry-pacing standards of the past year.

They are a factual demonstration that this company is prepared with enough—and great enough—product to maintain the preeminence that has made Paramount not only the talk of the trade, but the wonder of America's industrial and financial world.

Yet these are but the forerunners of a year's program so rich in box-office values that again in 1947, for the fourth successive season, the verdict of the show world must be.....

"Paramount

IS AMERICA'S LEADING MOTION PICTURE COMPANY"

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 12, No. 2 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Blue Skies

with Bing Crosby, Fred Astaire

Paramount 104 Mins.

TOPNOTCH TUNES, DAZZLING DANCING, LUXURIOUS TECHNICOLOR MOUNTING; ALL ADD UP TO HEAVY SEAT-SELLING AND POSITIVE AUDIENCE - EXHIBITOR SATISFACTION.

Nostalgia, being a field of entertainment endeavor more recently given heavier emphasis than heretofore, is once more utilized to first-water advantage in "Blue Skies" and, to heighten the-remembrance-of-things - past in this case the spectator has the finest selection from the gallery of Irving Berlin's music.

A sentimental tale of show people and romance's ups and downs are woven into the script which, for the most part, serves up sequences in which music is the prime mover. There's rivalry between Astaire and Crosby for Joan Caulfield. Crosby marries her. He is not irresponsible. But he is always creating lavish new niteries and then promptly selling them when they are at the pinnacle of success. Astaire is a hoofer in musical shows. Miss Caulfield, quitting show business for wifehood, later becomes a mother and at length leaves Crosby.

After a period, Miss Caulfield is divorced and once again Astaire figures to marry her. He has been constantly by her side in various musical shows. This does not quite come off, for Astaire gets drunk one day and goes into his dance. He takes a serious fall. His dancing days are over.

This is all told in retrospect by Astaire who is seen as a disc jockey and, when his program is over, Crosby and Miss Caulfield are together again.

Like smartly spaced inserts in a musical revue — which is somewhat the basic idea in this instance—there are smart numbers which feature the dancing of Astaire, heightened by camera tricks; a Crosby - Astaire song and danceman comic takeoff by the featured team; Olga San Juan, as talented in voice and feet as she is easy to look at; Miss Caulfield, whose beauty and performance is something refreshing.

CAST: Bing Crosby, Fred Astaire, Joan Caulfield, Billy DeWolfe, Olga San Juan, Mikhail Rasumny, Frank Faylen, Victoria Horne, Karolyn Crimes.

CREDITS: Producer, Sol C. Siegel; Director, Stuart Heisler; Screenplay, Arthur Sheekman; Original story, Allan Scott; Lyrics and music, Irving Berlin.

DIRECTION, Excellent, PHOTOGRAPHY, Superb.

Three Little Girls in Blue

with June Haver, George Montgomery, Vivian Blaine

20th-Fox 90 Mins.

GAY, TECHNICOLORED MUSICAL DELIGHT; FROTHY, FUNNY AND FICTIONAL; WILL CLICK.

There is little pretense about this film being anything but fiction aimed to please the entertainment senses of the average audience. Lush is the word for the Technicolor treatment. Gay is the general aspect and beautiful are the girls.

The musical content rates a special paragraph. There's much of it and it's all good. Not like the general romantic verse set to music, this reflects the talents of Producer Mack Gordon. It rhymes and it doesn't rhyme. "I Like Mike," and "Somewhere in the Night" are standouts and will probably hit the important ratings while "Always A Lady" will provoke the higher mental levels, yet tickle the general clientele.

Two-thirds of the way Miss Haver, Miss Blaine and Vera-Ellen have a gay time in 1905 Atlantic City hunting rich, handsome husbands. These pursuit sessions are interlarded with musical numbers.

Vera-Ellen is a delight.

Romance blooms on the beach not to everyone's ultimate satisfaction, however. June Haver hooks Frank Latimore but really loves George Montgomery. Miss Blaine attracted to Latimore is strictly on the sidelines while Montgomery and Miss Haver make up their minds. Vera-Ellen meanwhile is solid with Charles Smith.

When the action switches to Maryland for nuptials, Celeste Holm appears and from then on there is a high old time of slick gayety, innuendo and the best humor of the piece, which has not been doing bad at all so far, either.

Miss Holm is a refreshing comedienne to the film scene and this, her first film appearance, is a solid success. That there will have to be more of Miss Holm is definitely indicated.

CAST: June Haver, George Montgomery, Vivian Blaine, Celeste Holm, Vera-Ellen, Frank Latimore, Charles Smith, Charles Halton.

CREDITS: Producer, Mack Gordon; Director, Bruce Humberstone; Screenplay, Valentine Davies; Based on play by Stephen Powys; Cameraman, Ernest Palmer.

DIRECTION, Excellent, PHOTOGRAPHY, Excellent.

Specter of The Rose

with Judith Anderson, Michael Chekhov, Ivan Kirov, Viola Essen

Republic 90 Mins.

BEN HECHT DRAMA WITH A BROODING QUALITY WILL PROVE A HIT WITH SPECIAL AUDIENCES.

"Specter of the Rose" registers as an oddity catering primarily to special audiences — the Ben Hecht faithfuls, the ballet fans and the arty crowd.

Following no recognizable pattern of film - making, the film itself is arty to the point of self-consciousness; it has a slim plot; it talks more than is good for it. If Hecht's aim was to create and sustain a mood, in that he has succeeded more than well. He depends primarily on dialogue to incite interest. He comes up time and again with gems that are typical of his style of writing and with scenes that leave a strong impression.

Judith Anderson, Michael Chekhov and Lionel Stander are the only players whose names are able to exercise any pull at the boxoffice. But several of the other performers, notably Ivan Kirov, who plays the leading role, give fine accounts of themselves. Kirov should click heavily with the femmes, and sizes up as a screen "find." He has that certain something that clicks.

The film tells of a gentle ballerina (Viola Essen) who is married to a fellow artist (Kirov) suspected of murdering his first wife. The girl takes the step in spite of the warning of Miss Anderson, ballet teacher, that Kirov, a half-mad genius, will kill her too. After resisting an urge to slay Miss Essen, Kirov plunges to his death from the window of the hotel where the girl is trying to nurse him back to health. What is essentially lacking is action.

The main lure for the ballet addicts are several numbers in which Kirov and Miss Essen, accomplished artists in this field, participate.

Chekhov appears as a voluble ballet impresario, while Stander plays a struggling poet who recites verse at the slightest provocation.

CAST: Judith Anderson, Michael Chekhov, Ivan Kirov, Viola Essen, Lionel Stander, Charles "Red" Marshall, George Shdanoff.

CREDITS: Producer, Ben Hecht; Director, Ben Hecht; Screenplay, Ben Hecht; Cameraman, Lee Garmes.

DIRECTION, Good. PHOTOGRAPHY, Good.

Gallant Bess

with Marshall Thompson, George Tobias

MGM 101 Mins.

STRONGLY EMOTIONAL YARN OF HORSE AND BOY HAS EXCELLENT POTENTIALITIES FOR JUVENILE, FAMILY TRADE.

An incident in Seabee activities during the war was the source for this story. But it is not a tale of naval proportions. It is a very moving and emotional story of the intense love of a young boy for horses, his own mare, "Bess," in particular. As a theatrical offering this production should prove fine dramatic entertainment for children.

Filmed in Cinecolor the photography manages a number of fine effects and there is a vivd nightmare scene that is a marvel of technique.

The horse of the title is a smartly-trained beast that carries off her end of the show to perfection.

Shortly after Marshall has "Bess" bred he is induced to join the Seabees by a slick, quick-talking recruiting officer. He manages a few visits while in boot camp. During his final leave "Bess" dies in foal. Thompson is desolated. Later he is shipped to the South Pacific and by the time he arrives he is a neurotic case. The Seabees set about building an air strip, between Jap air raids. One night Thompson hears a horse whinnying. He goes hunting the sound. His tent comrades follow. He finds the horse. His comrades find him. The Japs pull a raid. The vacant tent is hit. The horse is adopted as a good luck charm and soon Thompson is his own happy young self again.

It is revealed the horse is of Australian stock. On guard duty one night Thompson is wounded when Jap stragglers ambush him in the jungle. The horse brings him out. Thompson is shipped home. The horse must be left behind. Not so, however, for she breaks from the corral and swims out to sea after the LST carrying Thompson. She is taken aboard.

Later, at Thompson's farm, Tobias shows up and finds the youngster enjoying the happiest day of his life for his new imported mare has just been foaled and it's a great day for all concerned.

CAST: Marshall Thompson, George Tobias, Clem Bevans, Donald Curtis, Wally Cassell.

CREDITS: Producer, Harry Rapf; Director, Andrew Marton; Original story and screenplay, Jeanne Bartlett; Cameraman, John W. Boyle.

DIRECTION, Excellent. PHOTOGRAPHY, Excellent.

Technicolor Has Heavy Schedule

One of the heaviest schedules ever announced has just been made public by Technicolor Motion Picture Corporation. Some 39 feature-length films are ready for release in Canada, with 13 in production and 14 in the preparatory stages.

Many of the completed films are being held back from general release by lack of tinted prints and studios are clamoring for larger commitments to increase their number of colored features. A recent check by Variety showed that of the 33 all-time top grossers with a $4,000,000 take or over, 14 were in Technicolor and included the top two, "Gone With the Wind," which grossed $20 millions, and "This Is the Army," which took in $8.5 millions.

Leonard Smith, president of the American Society of Cinematographers, made the recent statement that in his opinion all motion pictures in about five years time would be in color. "Color has improved 1,000 per cent in the past several years," he said, "and the present pace of improvements of the basic materials and processing indicates still further and constant progress."

The following is the complete Technicolor feature schedule:

TO BE RELEASED—

Blue Skies —Paramount
Jolson Story, The —Columbia
Margie —20th Century-Fox
Song of the South —Disney, RKO
Three Little Girls in Blue —20th Century-Fox
Till the Clouds Roll By —MGM
Yearling, The —MGM
Black Narcissus (Br.) —Eagle-Lion
Bob, Son of Battle —20th Century-Fox
California —Paramount
Carnival in Costa Rica —20th Century-Fox
Desert Fury —Wallis, Paramount
Down to Earth —Columbia
Duel in the Sun —Selznick
Emperor Waltz —Paramount
Fiesta —MGM
Homestretch —20th Century-Fox
How Dear to My Heart —Disney, RKO
I Wonder Who's Kissing Her Now —20th Century-Fox
Life With Father —Warner Bros.
London Town (Br.) —Eagle-Lion
Man Within, The (Br.) —Eagle-Lion
Men of Two Worlds (Br.) —Eagle-Lion
Perils of Pauline —Paramount
Pirates of Montcrey —Univ.-Int'l
Secret Life of Walter Mitty —Goldwyn,RKO
Shocking Miss Pilgrim—20th Century-Fox
Sinbad the Sailor —RKO
Slave Girl (formerly Flame of Tripoli) —Univ.-Int'l
Song of Scheherazade (formerly Shahrazad) —Univ-Int'l
Stairway to Heaven (Br.) —Eagle-Lion
Summer Holiday —MGM
Swordsman, The (formerly Annie Laurie) —Columbia
This Happy Breed (Br.) —Eagle-Lion
This Time for Keeps —MGM
Time, the Place and the Girl, The —Warner Bros.
Unconquered —Paramount
Unfinished Dance, The —MGM
Wake Up and Dream (formerly Enchanted Voyage) —20th Century-Fox

(Continued from Page 4)

"IT IS A TERRIBLE THING when a man who never doubted his destiny discovers within himself the first suspicion of inadequacy," wisely observes one of the characters in that somewhat annoying but always interesting book about the decline and fall of a Hollywood production family, "The Golden Egg," by James S. Pollak (Henry Holt & Co.) . . . Biggest individual hit outside of Luba Malinka in the play, "The Temporary Mrs. Smith," was a bridge table. When Mischa Auer pushed one leg flat the other three followed automatically, causing a buzz of conversation through the house . . . The Royal's most recent play, "Love Goes to Press," an English importation on its way to NY, is pleasant and leisurely . . . Roses of Yesterday: Dancing pumps . . . Dave Snyder of the Adelphi made me a useful and attractive lamp from a Grand McNish bottle. Clever lad.

* * *

GOOD TOPICAL JOKE which really is not so much of a joke is about the three fellows who went into a bar. One ordered three whiskey sours and they downed them. The other two stood a round each. After the third drink the first fellow flopped on his face, out cold on the floor. One of the others, with scarcely a glance, said, "Two whiskey sours, please."

"What about him?" the bartender asked.

"Oh, don't bother about him," was the answer. "He's just the driver of the car."

* * *

THE HERB ALLENS and the Haskell Masters recently celebrated their 25th wedding anniversaries, while Mr. and Mrs. Sam Glazier just marked their 30th . . . Jules Bernstein of Loew's is living in Los Angeles . . . Bill Travers of Regal Films did much to entertain those at the Jewish Old Folks Home, I hear . . . Myer Nackimson of RKO's Winnipeg branch and Jack Bellamy of PRC in Vancouver were here during the holidays . . . "A rich man who doesn't live like a rich man," the late Damon Runyon told Leonard Lyons, "might as well be poor" . . . Win Barron reports a sensational event. Recently the plane Win was on made an unexpected stop in a small Vermont community. Win's great discovery took place when he visited a cafe washroom and casually scanned the walls. Then he realized how historic was his position. "I was there before Kilroy!" he exults.

WB Signs Actress

Penny Edwards, 18-year-old dancer and dramatic actress, protege of Paul Draper and well known to Broadway musical comedy and night club audiences, has been placed under long-term contract by Warner Bros., and will be groomed for important film assignments.

'Smart Woman' Date

"Smart Woman," starring Constance Bennett, Brian Aherne and Barry Sullivan, will go before the cameras in June, 1947, it was announced by president Steve Broidy. Picture, scheduled as an Allied Artists production, will be produced by Hal E. Chester.

IN PRODUCTION—

Birds and Bees —MGM
Blanche Fury (Br.) —Eagle-Lion
Bonnie Prince Charlie (Br.) —Alexander Korda, London Films
Captain from Castile —20th Century-Fox
Catelina —Paramount
Fancy Free —Disney, RKO
Forever Amber —20th Century-Fox
Howdy, Stranger —Warner Bros.
Jassy (Br.) —Eagle-Lion
Little Women —David O. Selznick
Mother Wore Tights —20th Century-Fox
My Wild Irish Rose —Warner Bros.
Three Were Thoroughbreds —Columbia

IN PREPARATION—

Blue Lagoon (Br.) —Eagle-Lion
Carmen (Br.) —Alexander Korda, London Films
Chicken Every Sunday—20th Century-Fox
Columbus (Br.) —Eagle-Lion
Dancing in the Dark —20th Century-Fox
Island, The —Cooper, RKO
Jazz Singer, The —Warner Bros.
Pirate, The —MGM
Red Shoes (Br.) —Eagle-Lion
Salome (Br.) —Alexander Korda, London Films
Scudda Hoo! Scudda Hay! —20th Century-Fox
Song of Norway —Univ.-Int'l
Tycoon —RKO
Up in Central Park —Univ.-Int'l

Kamloops Theatre May Be Reopened

The possibility that the Strand Theatre in Kamloops, BC, may be renovated and reopened by Famous Players, which operates Kamloops' only other theatre, the Capitol, was advanced by Frank M. Gow, district manager for the company, after an inspection visit to that community with Vic Armand, head of the company's engineering and maintenance department.

It is understood that if materials become available, the refurbishing will be done early in the new year.

Fire Threat Halts Atlanta Fire Movie

Just after a newsreel showing the Atlanta hotel fire was completed on the screen, the manager of the Palace Theatre in Guelph, Ontario, mounted the stage and asked the 900 patrons to file out as there was a fire next door. Refund tickets were handed out as the crowd left.

Blaze occurred next door to the theatre in a hardware store with the loss being set at about $75,000.

Vancouver Open-Air Gets $80,000 Budget

Vancouver's Theatre Under the Stars was recently voted $80,000 for 1947 operation by the Park Board with an additional $15,000 assigned to the purchase of extra equipment. The latter sum will be taken from utilities surplus and repaid at the rate of $3,000 a year.

Prague Fans Paying Black Market Prices

Hundreds of Czech movie fans are daily shelling out black market prices to get in to see American films, according to a report from the Prague Office of the Motion Picture Export Association.

With queues at evening performances consistently stretching out far beyond house capacities, Prague's moviegoers are paying black market operators anywhere from two to three times the established house price. The black market boom has thrived for the last three months at many of Prague's first-run houses where USA product of MPEA's member companies has been released.

During the run of "Here Comes Mr. Jordan" at the Lucerna Theatre, scalping of tickets reached such proportions that the Czech Film Monopoly posted a stern warning in the theatre's arcade threatening civil action against offenders. Several arrests were made later.

Engineers Honor Thomas Armat

Thomas Armat, the film industry's forgotten man, has at last had his achievements publicly acknowledged. At a recent banquet of the Society of American Engineers in New York Brook Armat represented his 80-year-old father and accepted the honors in behalf of the man who invented the "Vitascope," the forerunner of our modern-day projector which made this billion-dollar industry possible.

Exactly 50 years ago on April 23, in Koster and Bial's Music Hall in New York, a mere handful of people that had gathered to hear the debut of singer Albert Chevalier saw, for the first time, moving figures and scenes flash across a large white screen. Little did they realize the significance of what they were seeing, and neither did 50 years of moviegoers realize that history had been made that night.

Working high in the gallery from an improvised booth made of canvas stretched over a wooden frame, Armat flashed a series of shorts on the makeshift screen. The program included a dance by Anabelle, a ruling favorite of that era, which drew wild applause and cheering; a view of the waves breaking on the coast of Dover, called "Sea Waves," which almost started a panic among those up front when the water seemed to be coming right at them; a travelogue, "Venice, Showing Gondolas"; two newsreels, "Kaiser Wilhelm Reviewing His Troops" and "Cuba Libre"; and these others, "Umbrella Dance," "The Barber Shop," "Burlesque Boxing," "Butterfly Dance" and "The Bar Room." This one demonstration was enough to prove that the Vitascope was a success.

Partner in a prospering Washington, DC., real estate firm and a part-time inventor, Thomas Armat was approached in 1894 by a friend who wanted Armat to invest $2,500 in Thomas Alva Edison's invention, the Kinetoscope, and set up peepshows in Atlanta, Georgia. Not liking the idea, Armat decided to build a machine that "would project continuous motion pictures on a screen." The idea was not new but his success was. When his projector which he called the Vitascope was ready for testing he tried to get Edison interested, but was turned down flat because hundreds of others had bothered the "Wizard of Menlo Park" previously with the same idea, only to have them turn out failures. At his own expense, Armat took the Vitascope to Edison, who after thorough testing agreed to combine some of his own patents with those of Armat and start manufacture in his West Orange, NJ., plant, abandoning the making of his Kinetoscope as obsolete.

To promote the sale of these new machines to a skeptical world it was agreed the fame of the Edison name would be used exclusively in all publicity and this fact was the little joker that held up recognition of Armat as the real inventor. Edison at no time claimed to have invented the projector. In fact, in a letter to Armat in May, 1922, he stated "You will probably notice that in interviews given by me I have stated that I had a projection machine, but that when you came on the scene I saw that you had a very much better one than mine, and that I dropped my experiments and built yours, which was the first practical projection machine."

Overlooked by press and public alike, Armat has not become bitter or cynical. He is a hale and hearty man of 80, who drives his own car in Washington, DC.

Resolution By IODE Being Considered

Continued from Page 1)

The resolution was sent to Frost who, if he sees merit in it, can suggest that it be brought before the House of Parliament during its next session.

The resolution verbatim follows:

WHEREAS the physical and mental development of 14 year olds today is as the development of 16 year olds when the Theatre Act was passed in 1937 restricting the age of children entering theatres after 6 p.m. unaccompanied by an adult.

WHEREAS the grading of pictures by the Ontario Board of Censors makes it more suitable for the 14 year old.

WHEREAS children of 14 years are in upper schools and have more freedom after 6 p.m.

WHEREAS boys and girls of 14 to 16 are entering theatres after 6 p.m. illegally. It is very difficult for the theatres to tell, and due to the tremendous crowds entering it would not be in the interests of its patrons to examine the certificates of every boy and girl after 6 p.m. They do question age when in doubt.

WHEREAS it has been observed that groups of 14 to 16 years are wandering the streets in the early evenings. It is a well known fact that recreational centres are being established, but that is taking time and may not cover all areas.

WHEREAS all movie clubs have found their attendance to be 12 years and under. Older children become restless and a problem in discipline.

WHEREAS any picture that might be damaging to a 14 year old would still be doing harm to a 16 or 18 year old.

THEREFORE be it recommended that a resolution be sent forward from the Municipal Chapter of Toronto to the Provincial Chapter of Ontario, that the present age limit of 16 years for children entering theatres after 6 p.m. unaccompanied by an adult, be lowered to 14 years.

Epstein Appointed Columbia Executive

Louis Epstein, for several years in charge of Mike Todd Productions in Hollywood, has been appointed to the position of studio contact executive in the New York Office of Columbia Pictures Corporation.

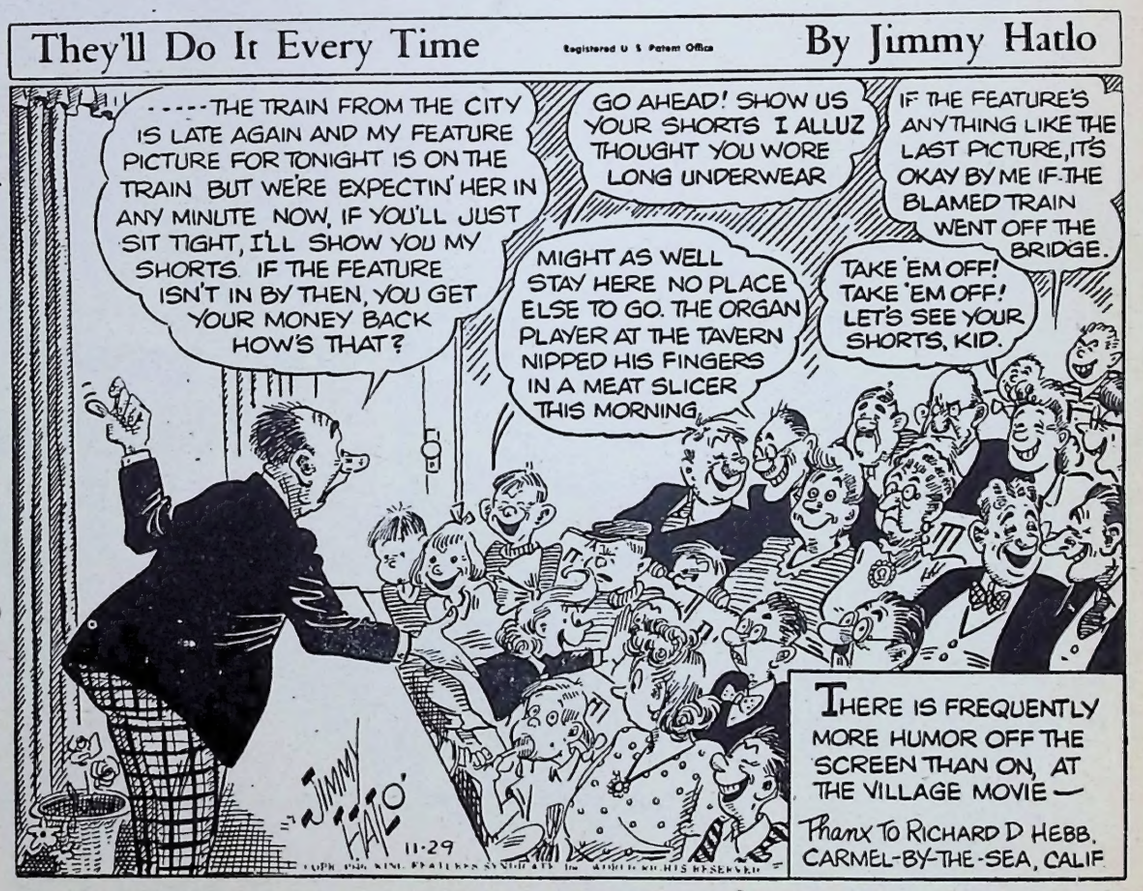
The continuing search for new talent for the Columbia studios will be one of his major occupations.

For many years prior to his association with Todd, he managed the affairs of Al Jolson.

Grainger Appoints James V. O'Gara

James R. Grainger, Republic executive vice-president and general sales manager, announces the appointment of James V. O'Gara as his executive assistant. O'Gara will also act in the same capacity for Edward L. Walton, assistant general sales manager.

O'Gara joined the company in July, 1945, and was appointed supervisor of Republic's South American branches in May, 1946, when he went to Buenos Aires, where he made his headquarters.


They'll Do It Every Time
Registered U. S. Patent Office
By Jimmy Hatlo
-----THE TRAIN FROM THE CITY IS LATE AGAIN AND MY FEATURE PICTURE FOR TONIGHT IS ON THE TRAIN BUT WE'RE EXPECTIN' HER IN ANY MINUTE NOW, IF YOU'LL JUST SIT TIGHT, I'LL SHOW YOU MY SHORTS. IF THE FEATURE ISN'T IN BY THEN, YOU GET YOUR MONEY BACK HOW'S THAT?
GO AHEAD! SHOW US YOUR SHORTS I ALLUZ THOUGHT YOU WORE LONG UNDERWEAR
IF THE FEATURE'S ANYTHING LIKE THE LAST PICTURE, IT'S OKAY BY ME IF THE BLAMED TRAIN WENT OFF THE BRIDGE.
MIGHT AS WELL STAY HERE NO PLACE ELSE TO GO. THE ORGAN PLAYER AT THE TAVERN NIPPED HIS FINGERS IN A MEAT SLICER THIS MORNING
TAKE 'EM OFF! TAKE 'EM OFF! LET'S SEE YOUR SHORTS, KID.
JIMMY HATLO
11-29
THERE IS FREQUENTLY MORE HUMOR OFF THE SCREEN THAN ON, AT THE VILLAGE MOVIE —
Thanx TO RICHARD D HEBB, CARMEL-BY-THE-SEA, CALIF

The Leading Motion Picture

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